"MOVEMENTS THAT SING ARE THE MOVEMENTS THAT GET WHERE THEY NEED TO GO" — BILL MCKIBBEN, P8

"PEOPLE CAN EMBED THEIR BRAIN WITH A PROGRAM THAT WILL HELP THEM RESIST THE ALGORITHMS" - DOUGLAS RUSHKOFF, S2/3

"AS THE RISE OF THE FEMININE
IS UPON US, THE WISE KNOW THAT
THIS NEW ERA WILL BRING MUCH
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GT 2016 GT 2023

EVERYWHERE WE LOOKED WAS BURNING

EVEN IN KREUZBERG, I CAN SMELL THE BURNING REMNANTS OF BRITAIN

TO HAVE A VOICE, YOU MUST TRESPASS

"ONE OF THE MOST EFFECTIVE THINGS ART CAN DO IS OFFER A CONCRETE EXPERIENCE OF CLIMATE CHANGE"

(OLAFUR ELIASSON, P4)

\$13 ¥1500 £10 €12 ₿.002



"In the dark times. Will there also be singing? Yes, there will also be singing. About the dark times." – Bertolt Brecht

It's the start of 2020 and our house is on fire. Australia is burning while the Arctic is melting. Ocean temperatures are rising, and so is the extinction rate.

A few months ago, I gained access to the United Nations in New York for the 2019 Climate Change Summit. I was lurking at the back of the 'media tent', where I had just accidentally stolen a chocolate croissant, and was guiltily eating it while observing all the very important-looking journalists with actual jobs to do – mostly typing and staring at video feeds of world leaders from inside the Assembly Hall. At that point, the face of a teenage girl in a pink dress filled the screens - Greta Thunberg, Swedish climate activist and instigator of the school strike movement. "You are not mature enough to tell it how it is," she spat with contempt at the rows of presumably stunned prime ministers, presidents and chancellors. "We will not let you get away with it. Change is coming, whether you like it or not."

Since the last issue of Good Trouble 18 months ago, we have been awarded Magazine of the Year at the annual Stack Awards, added to the shelves of both the New York Public Library and the Muhammad Bin Qassim Library in Sujawal, Pakistan, and been described as a 'really powerful cultural weapon' by veteran political artist Peter Kennard. (We were also decried as 'unserious... and therefore toothless' in one review, but - hey - you can't win 'em all.) Far more significantly, world peace has stubbornly failed to break out; Good Trouble came into existence at the tail-end of 2016, following the twin disasters of the Brexit referendum and the election of Donald Trump, and here we are three years later, at this desperate turn of the decade, still faced with both, and much more besides.

In these last few years, we have all borne witness to the ongoing erosion of American democracy into a global extortion racket overseen by a reality television star; the ongoing collapse of British democracy into a destructive, mind-numbing obsession with an international agreement few people previously cared all that much about; wildfires burning across the Amazon, Congo and Australia; record heatwaves gripping parts of Europe; air pollution crises in India; human rights atrocities against Uighur Muslims in China, and a desperate, resilient prodemocracy movement in Hong Kong; the inexorable disappearance of ancient glaciers; and a level of CO2 in the atmosphere that just keeps rising, rising, as the fossil-fuel industry continues to burn every molecule of oil, coal and gas it can get its fingers on.

We've also seen the rise of a new global youth movement who are angry, motivated and serious about forcing governments to finally take meaningful action on the climate. And we've seen a shift in tactics toward mass civil disobedience, with Extinction Rebellion leading the charge and probably occupying a bridge or road near you soon, if they haven't already. It's been a tempestuous period, and it doesn't look like slowing any time soon. In this issue, we've taken a special focus on the climate crisis, while meeting a few of the people who are using art, culture and creativity to help bring about change. Will there be singing? Yes, there will be singing. About the dark times

TEAM TROUBLE

El Comandante (Editor/Creative Director) Roderick Stanley **Art Director** Sophie Abady Original design by Richard Turley **Art Editor** Francesca Gavin Subcomandant (Assistant Editor) Tess Gruenberg Sub-editor and Ambassador to Ukraine Rory Lewarne **Spiritual Advisor** Reverend Billy of the

Church of Stop Shopping

- Roderick Stanley

Contributors illiam Alderwick, Mark Blacklock, Darren Cullen. Barney Farmer, Seana Gavin, Tess Gruenberg, David Hershkovits, Esther Herskovits, Joan Jonas, Rebecca Kressley, Seth Setch' Jacobson, Scott King, Roman Kutzowitz, Tara Maurice, Emel Mathlouthi. Sebastián Mejía, Jack Mills. Nathalie Olah, Huw Nesbitt, Colleen Nika, Heather Andy Sewell, David Shrigley, SKREI, Matthew Smith, Chris Louisa St. Pierre, George

Shonting, Florian Sturm

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Emel Mathlouthi, Repeater Books, Peter Rugh, Stefan Sadler, Matthew Smith, Tselioudis @ NASA, Steve

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a mission and a mandate, to stand up, to speak up and speak out, and get in the way, get in trouble, good trouble, necessary trouble." – Rep. John Lewis, Nashville, 2016 "Unless someone like you cares a whole awful lot, Nothing is going to get better. It's not."

"When you see something that is not right, not fair, not just, you have a moral obligation,

– Dr Seuss, The Lorax



Tunisian singer and musician Emel Mathlouthi appeared in

Good Trouble Issue 23. Here she writes about harnessing the

musical power of nature as a force of resistance

Earth, water, air and fire are the forces that fuse art to life. As an artist, I have the magical power to go deep inside myself

to find spirituality and meaning when I feel lost in the superficiality of our lives. At the same time, we can also be overwhelmed by the atrocities we see

in the news all over the world, and our smallness opposed to the big machine deciding our fate: capitalism. A few years ago, nature became an

important part of my creative process. I have always found refuge in the grandness of the ocean or the mountains. When I stand before them, I feel spiritual and vulnerable, as a human in front of its original habitat, its mother. And I wonder how humans can have gone so wrong when

we have such wonders so close to us. After venturing inside the urban jungle and exploring politics, freedom, revolution | the ground. and identity in my previous work, I had a clear vision for my new album. I wanted nature to be my main source of music – to craft instrumental sounds from it entirely. As at the beginning of sound and music

to pay tribute to nature as the most eternal source of inspiration.

The world needs rescuing right now. And we need to rescue our senses, because they have been hurt. Our senses awaken us through poetry and art. They connect us to each other and help us make sense of our purpose. So I set out to create music that would feel like a dawn, where the first rays of light are the moment to revive our power

As a mother and artist, I have the dual responsibility to envision some kind of atopia for my child, yet also to speak about the menacing apocalypse on the

horizon – from the actions of humans, and who are destroying it. Nature is like the goddess who comes to burn everything to

As an unprecedented spate of fires devours the Amazon rainforest and Africa's forests, while glaciers are melting and oceans and seas are filthy with plastic and industrial waste, I decided to make itself, I wanted to wield an army of furious | a soundtrack for this real-life horror and

and massive nature sounds. I felt the need | tragedy we're living through. Sometimes nature is a character among others, and ometimes it is many characters at once. Sometimes it's the victim, the wounded; at others, it becomes the tyrant, the angry forest, the deluge.

Watson and Stack Mags,

Gavin 'The Big' Weale,

anyone we forgot, and

all Good Troublemakers

at antennebooks.com

at goodtroublemag.com

wherever vou are... xoxo

s Make some fuckin' noise

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Back issues probably available

(Noun.) Emotiona

and physical

stress caused by

environmental

change.

Coined by the

Glenn Albrecht

from 'solarium

(comfort) and

ʻalgia' (pain)

homesickness

for a home you

haven't left but

which is changin

before your eyes.

My work is dark and mournful, but intentionally shifted the title into the past tense: Everywhere We Looked Was Burning. That's what happened, but what are we going to do about it now? To me, there's always the possibility of hope, rebuilding and resurrection – like little green plants appearing after lava – but wanted to make an alarming statement This is not the time to do music just to enjoy. It's time to shake people up. Music and art should challenge and stimulate. People have become so numb that perhaps music can help us rescue our senses,

important issues. We're going through bad times, but we're all here. Let's fight together. See the darkness. Then make it brighter by connecting back to nature and the

and make us more conscious of these

IF NOT US THEN WHO? CÁNDIDO MEZÚA **SAI Δ7ΔR**

"Even the smallest chil-

dren can teach you. Those

who think they know

everything know nothing.

So, listen. Feel. Trust.

During the NYC Youth Climate March in September, indigenous leader Cándido Mezúa Salazar told Tess Gruenberg a story passed down through generations, about the child as truthteller

Storytelling is baked into indigenous cultural heritage. Cultural codes about the nterconnectedness of nature and the basic principles of benevolent life forms are passed down through generations. Indigenous leaders are the

backbone of climate activism precisely because their resistance is powered by such a historical and spiritual connection to the natural world. Cándido Mezúa Salazar of the Emberá Wounaar from Panama is a co-founder of If Not Us Then Who?, a global awareness campaign highlighting

indigenous leaders who protect the planet. By giving a platform to a global community of youth and tribe leaders to tell their own stories of climate activism through short films and photo-essays, he campaign is building a visual library of indigenous storytelling. The name is

Children tell the truth." plucked from a seminal speech by Filipino diplomat turned activist Yeb Saño (in turn inspired by JFK, John Lewis and others), who said: "The climate crisis is madness. We can stop this madness... If not us then who? If not now, then when?"

What are the defining elements of

indiaenous storvtellina? We indigenous people have a very long history of storytelling. Growing up, the first thing we hear is our mother telling us stories. These stories are our schooling, and our school is our way of life. The first element of storytelling is to communicate the pasic principle you want your kids to live by, and hese principles are a spiritual link to our identity, culture and way of life. If a young person or an adult disconnects from their culture, they are dead If they disconnect from the forest, they are dead. There is one story that connects us with young people. We call it 'The Story of the Alligators' -

They killed a lot of communities during colonisation. They killed our grandparents and our mothers. All who were left were the children, lost in the forest. Little by little, they were picked up by church people. The priest started teaching them his language, but the children continued to communicate in their own language. When the children wanted to teach the priest a lesson, the priest always said: "No you don't know anything. I'm the one teaching you everything you know. You will only learn

what I have to teach you." Years went by and the children secretly communicated in their language. One day, the children insisted that they wanted to teach the priest something. When he asked | This teaches that even the smallest

"Father, have you heard alligators speak?" He got very angry, and began to hit things and said, "No, animals do not speak. You are the

ones who have to learn how to speak. After some time, the children invited the priest to the forest. As they walked further into the forest, something fell down from the tree and they asked him, "Father, do you know what fell down?" He said, "It may be a branch." They continued walking. A bird flew away. The children wanted to tell the priest what that was they see their children? At night?

but before they could, the priest said, "Before you tell me, I am going to tell you. It was a bird." They kept on walking until they reached a little on top the fallen tree. Only one of the children walked

to himself, 'What is going on?', but he didn't dare to ask the children. Out of the little lake came two bright eyes. The priest looked at the children, asking them with his eyes, but all the children did was laugh. We need to look for solutions. Looking for They asked, "Father, do you know what those

are?" "No," the priest replied, "but I would like you to explain it to me." "Those are the little alligators." Then they heard a noise and came down from the fallen tree. Out came two big eyes A big log emerged. The priest said, "I know what this is. These are logs floating up from the lagoon." The kids said. "Father, we would like to teach you something." "No," the father replied, "you don't know anything. I can hear and I am teaching you.'

The forest became quiet. They heard dry twigs and branches break. The kids were surprised but happy. The only one who was frightened was the priest. When he realised he was surrounded by alligators, the priest asked the children, "What is this? Why?'

The children said to him: "What we wanted to tell you is that we can speak to our brothers and they can help us, but you didn't listen. We wanted to tell you that all of these alligators that come out are the ones that are hungry."

the children what they wanted to tell him, | children can teach you. Those who think the children answered with a question: they know everything know nothing. So, listen. Feel. Trust. Children tell the truth. This is a fundamental element of our storytelling. Why did we stop listening to children here

The system turns you into slaves. Working zombies In such a system, parents need to work to survive. Their life is work. What time do they have for their family? They leave their children with nannies who are not even family. They take them to school. They get out of school. They go to daycare. When will

our story is full of spirit. With all of the cynicism, anger and frustration in the world now do you instil people with spirit? We need to understand there are very positive people in the world. Idealists. Dreamers. But all lake. All the children walked of these people live in a reality. And the reality is

to a fallen tree and climbed what we are living now, not the reality of the past. Because we are in a world dedicated to money and wealth, we lose contact of the reality around us. with the priest to the edge of | The spiritual part is what we have lost. Each person the lake. The child climbed | wants to do their thing. The parents do not talk to a tree at the edge of the lake. The priest thought | their children. The children trap themselves in their apps and technology. We need to live. Connect. How else should culture and creativity play

a role in this resistance We cannot expect a Father to tell us everything. solutions is the greatest act of creativity. If we dwell on the crisis, we won't advance.

ifnotusthenwho.me / Translation: Ana Alvardo



PRETTY/UGLY

ABOUT THIS MAP ound the Western world, the relationship While the process of manufa



in landscapes and creating virtual spaces, almo<mark>st like video g</mark>ames. I wanted to show, not tell, and to offer people experiences

The Deep Listener was a site-specific, augmented-reality installation of digital

wildlife in London's Hyde Park. Artist Jakob Kudsk Steensen took Jack Mills

It was just another day in London's

wander around the park.

highlights along the way.

stoners were buying ice cream, elderly couples were

falling asleep by the Serpentine, and a group of

tourists were being attacked by a flock of gigantic

artist Jakob Kudsk Steensen's augmented reality

Commissioned by the Serpentine Gallery, *The*

of bats, past parakeets that honk with the ferocity

of a Sunn O))) riff, and into the trunk of a London

plane tree, the city's most prevalent tree, introduce

in the 18th century to absorb carbon emissions. T

aim of the project was to energise and romanticise

our engagement with the biosphere, and to consider

ways we can work with rather than against it in our

us on a tour to explain his vision, pointing out a few

graphics, gaming and painting. I wondered if

there was always a beating heart in your work,

a wider message to it beyond the splendour?

My work has always focused on ecology. It's

been a lifelong interest, so I spent half my time out

in different landscapes, recording audio, collecting

a similar feeling of being outside somewhere: on a

trip, or in the mountains, or the jungle. The more the

So your childhood politicised you, in a sense.

I went to art school and was making paintings and

virtual landscapes. It was what I thought I had to do to

climate changes, I feel naturally a kind of urgency to

"It gives you a similar

feeling of being outside

gle. The more the climate

textures, digitising and morphing

kindergarten by the coast, where

building and landscapes in digital

them to tell new artistic

perspectives. I grew up in a

we had no toys outside. I fell

in love with immersive world-

spaces and just losing yourself

in an environment. It gives you

respond to this.

Before AR design, you worked in video

(AR) app *The Deep Listener*, which leads users into

Here, we walk under the trees and we're gonna see CGI parakeets. The tourists were plugged into Danish the bats. All the textures and audio are based on real material from nature. For three weeks, I didn't live more than four blocks from this park, and I was here a cacophonous imagination of digital wildlife as they every day. It was pretty weird. I talked to the Natural History Museum and worked with a few biologists. Property Deep To me, it's an emotional alignment; it's necessary to create something that translates that emotion to *Listener* journeyed participants through a pixel-cloud people because it informs the aesthetics, the forms, the sounds, the feelings, the timing of things. A park is almost an ultimate – it's an extreme metaphor for life today. People are on their phones here and people go into their commutes through it, we use it to orientate

When did you first learn about the plane tree, attempts to combat climate catastrophe. Steensen took | which you explore in this project? It's quite a cyberpunk idea, isn't it, like something William Gibson might dream up.

The plane tree was modernised during the Industrial | kind, but a focus on the imagination, a more intuitive Revolution because of its capability to absorb pollutants in the air, and now it's the most common tree in London. It's kind of sad how the city needed to do that to survive, but it's a beautiful metaphor for our connectivity with nature. With my interest in technology, it's not so much about the tech itself,

but altering time, scale, movement, and exploring ecosystems. AR technology is just another medium of our time, but I'm somewhere: on a trip, or in exploring the ways we can connect the the mountains, or the jun-These are the parakeets. There's a really changes, I felt naturally a

big one to your left. They are based in the kind of urgency to respond park, and fly almost in patrols and scare all the birds, that's why they're so loud right now. The other birds are a little bigger than them, but they do the call to violently scare other beings off. At the same time, they are clearly fascinating to people,

and the idea was to create a sort of violent dance-off. When you first pitched this idea to the Serpentine, what did you know about Hyde Park's ecology? be an artist. But after I graduated, I started embedding

They had an open call for augmented architecture

(ideas), and I thought immediately about plane trees. My past work has been more focused on the destruction of ecology and with this I wanted to introduce some magic, and to explore the irrational and how you usually look at, and interpret, public spaces like this.

Moving into the final scene... This is based on a photograph I took of an ample fly.

This is like the final boss in a computer game. I applied glowing channels to it to make it seem hyper-digitised close-up, and then I split the channels apart to make it into a new kind of creature. I'm very inspired by a book called *The Strange Bird* by Jeff VanderMeer, which is about a biologically engineered bird, its encounters in the world and its experiences after it escapes.

How heavily has gaming inspired your work? As a young person I played *Fallout* a lot: these top-down asymmetric games. It blew my mind, and since then, I've been looking at various eco-fictions. Right now, I'm looking at magic – not the traditional

estrangement of the world. On opening night, 200 members of the press formed a pilgrimage through the park to test out the app. What was the reaction like?

Creatures spawned on the top of people's backs and hats, it was cool. 50 phones playing back the audio and amplifying it... It all became incredibly loud. Hearing the audio come from the phones collectively and simultaneously created a really strange atmosphere.

industrial to the roots of the world we live in. | Is there a subliminal message here about climate change and our complicity in it as humans?

> That's almost like a god-like way of looking at it, but I think it's an artwork. It's made by a human. I'm not trying to be too scientific and I'm not trying to state one specific fact. I want to facilitate our surroundings and the landscape and I want to bring about a sense of curiosity.

It's something I thought about with regards to AR; it's so focused on screen-time, but I thought a lot about walking, looking, listening and expanding on the usual AR experience. I want to emphasise the local – species and the very delicate reasons why they're here. Like the reeds – they almost got lost to the city and then they were planted because they can remove algae in the water. Certain moths and insects and birds can then lay eggs in there and this is necessary for the ecosystem. There's a tendency for artists to simply 'open the gates' and let ecosystems run wild in their work, but I think that's an eco-acceleration idea. I'm on

the biologists' side.

We live in an era of heightened climate crisis awareness, giving way to various innovative forms of activism. How do you interpret the word 'activism' today?

Activism, that's hard. I don't see myself as an activist artist, but I have the opportunity to activate a curiosity for how local species relate to the ecosystem. I also hope this project brings a sense of awareness of the sensibility of the environment – how it all connects, why each component piece is essential and how they have evolved over 300 million years.

People tell me that they're now paying attention to species they hadn't before. I'm thinking of making a much more traditional documentary about changes in the sea, which will be focused on conventional forms of activism: helping the researchers, getting the story out, and giving them the opportunity to talk about the changes they've made. This AR project is interesting, because it breaks the conventional contemporary gallery platform down and crosses over into documentary and abstract art. I like these new forms of meaningful content, connecting to people through their phone devices. Like virtual and augmented reality, it's a field where people from many different backgrounds - from arts, science and journalism can all meet. I like this kind of cross-breeding. That's the 21st century.

augmentedarchitecture.org

CLIMATE SCIENTIST

George Tselioudis is a climate scientist at NASA's Goddard Institute for Space Studies at Columbia University in New York City. Dr Tselioudis heads a research team that observes and models simulations in a warming world. Clouds can contribute to either cooling or heating effects on the Earth, with variation in size, type, density and altitude making all the difference. The study of those critical differences is the heart of cloud science.

MONDAY

AM Early at office to finish up presentation for trip to DC later today. Registrations are starting to come in for the meeting I am organising in October in Mykonos, Greece **PM** Subway to Penn and train to Union Station. Already third trip to DC this year. Must be my fourth or fifth meeting in the same suburban Maryland hotel, a favourite of NASA and DOE (Dept of Energy) programme managers. Meeting German colleague for dinner; thankfully the bar two malls down serves good buffalo

AM Meeting starts early with full breakfast buffet – DOE meetings always have good food. Happy to see several friends and meet some new colleagues. Meeting room is freezing cold, outside temperature starting to soar. **PM** Meeting is start of a seed project to understand how rain

wings and beer – typical first-meeting night food.

changes with climate warming. About 20 scientists in attendance, and 5-6 DOE and NASA programme managers. Intense meeting with little chance to check other business. Dinner with most of the meeting colleagues – at the same bar, not many other choices.

AM Early start, need to wrap up report by lunchtime. Rain forms from a collection of extremely complicated processes, from tiny drop collisions to large storm updrafts, and is very hard to resolve. **PM** Draft report taking longer than we thought, and we agree to extend meeting into afternoon. Work through lunch to cover all issues of rain and climate, from floods and droughts to agriculture and Arctic ice balance. Back to crowds and hustle of NYC late evening – big contrast from calm of DC suburbia.

AM Back at office. Making a to-do list for the rest of the week seems a good idea. List is disturbingly long. PM Meeting in Mykonos generating great interest from

international colleagues, but also lots of questions that require answering. Work schedule back in order – meeting with group showed good results in our attempt to derive objective classification of cloud types. Paper-writing can start.

AM Very interesting morning seminar by Columbia colleague showing that our NASA/GISS record of global mean temperature over the last 150 years is even more accurate than our original

PM Beginning of paper-writing will have to wait until Monday. A paper and a NASA proposal review are due Friday – which is today. Literally speaking, it will be overdue, but safe to assume was not going to be read over weekend anyway. Late end to the day, but paper review was submitted. Hard to justify a paper rejection, but tried to be constructive in comments to authors. SATURDAY

Temperature rising to the mid-90s today as a heatwave is affecting the whole eastern part of the country. Inevitable questions by friends at brunch if it is global warming-related. Another chance to explain warming as an increase in the frequency of heatwaves

Another scorcher today – good afternoon to spend at the office finishing up the NASA proposal review. This time the review is very positive, a strong proposal on storms and climate research.



"LIKE VIRTUAL AND AUGMENTED REALITY, IT'S A FIELD WHERE PEOPLE FROM MANY DIFFERENT BACKGROUNDS -ARTS, SCIENCE AND JOURNALISM — CAN ALL MEET. I LIKE THIS KIND OF CROSS-BREEDING. THAT'S THE 21ST CENTURY" OLAFUR ELIASSON

Experience the urgency of Olafur Eliasson: superstar artist, environmental activist, radical designer. He talks to Francesca Gavin about bringing to life the horror of melting glaciers and putting the power of the sun in people's hands

r Eliasson has reinvented what it means to be t, and his studio has transforme<mark>d art</mark> into a rm to examine our relationship with the natural d. The climate crisis is at the crux of everything he does - from wildly popular installations such as The Weather Project at the Tate Modern in 2003 to pic and phenomenological sculpture activity over the years, and activity over th ohs and watercolours, even a portable e ped like a flower.

studio that functions as more than a space duction – it is an experimental think-tank ching and producing active, often beautift ts and engagements that bring everything t ndic roots, and he has talked about how go to Iceland has been one of the most motiva in his work.

e lead-up to 2019's major exhibition at the Tate the air. It's shocking to see I n in London, he created *Ice Watch*, tran<mark>sporti</mark>ng have melted in the last 20 y umps of glacial ice outside of the museu s could feel them, touch them, and water dy and final disappearance. It evoked country's government recently installed a plaque at the top of where it once stood. As Eliasson noted at the time: "Every glacier lost reflects our inaction."

In his world, art is the inspiration for solution and discussion, not part of the problem. He is now collaborating with companies such as Ikea and the Little Sun Foundation to create things that have an active influence on how the world can function and move away from the tech-fix throwaway society we now inhabit. Ultimately, what makes his work so powerful, and what has garnered him serious recognition with presentations at the Venice Biennale and museums around the world, is his balance of science and activism with beauty.

The glacial landscape of Iceland has been a huge influence on your work. How have you been affected by the changes you have witnessed and documented

in this landscape? I spent a lot of time in Iceland as a child with my father and grandparents. It always fascinated me

years ago. But it occurred to me that the Icelandic landscape is underrepresented in art history. I began taking photographs there in the early have created more than 80 series of photographs. I exhibit these as typological grids, with each focused on a particular aspect of the Icelandic lan r environment. Eliasson is from Denmark with volcanoes, hiking shelters, caves, waterfalls, glaciers. I am currently working on p sites that were featured in *Th* <mark>e G</mark>lacier Seri<mark>es (1</mark>999), which documented a selection n of glaciers taken from ow much the glaci Do you think art has a role to create change in relation to our enviro<mark>nr</mark> nental future, and how do might that func think one of the most effective things art can do, ing awareness, is to offer a concrete experience of the reality of climate change. Art can help people feel the reality of something that seems so | the work – even where this may not be immediately large and far away. It can make it tangible. *Ice Watch* is a perfect example of how this can work. Visitors who encountered the 120 tonnes of Greenlandic glacial ice in London were able to reach out and touch own work. Having learned this information, the ice as it melted released air from a time period in which the atmosphere had far less carbon in it. This

vironment that was so extremely different

where I grew up in Denmark. For me, Iceland

irse, I have since come to realise this was a

the island hundreds of

<mark>ally re</mark>presented natu<mark>re, a</mark>nd Denmar<mark>k wa</mark>s culture.

very naïve view, considering the extent to which

the Icelandic landscape has been shaped by human

experience of this massive timescale, I hope, will motivate people to become involved and act together to pressure our governments and businesses to make

will succeed in responding to this crisis. The last room in your recent Tate Modern show was

| a platform for di<mark>scus</mark>sion, action and th <mark>nowledge. Can you</mark>t dissemination of k us more about this side of your practice

I approach research first of all from the perspective | the glass system actually consumes more energy of an artist, rather than a scholar or scientist. Research | because of transport costs, whereas the carton is only ctical research topics related to making in orks of art, having to do with geometry or materials, example. But there are also areas of resea less easily applied to the creation of objects, and e more to do with my ongoing discussions with tside partners, thinkers, scientists and theorists who e to visit r

For a number of years, I have translated much of o publications or events like *Life* es of day-long meetings to which I pace – a se vited people who were working on a broad range of ested me, and brought them together ed in different, perhaps unrelated, activities. More recently, my team and I have been ording some of these conversations on my soe.tv site, dedicated to the video output of the studio. Social media has also given me new ways of thinking about the discourse around an artwork. Ultimately, however, the research is all driven by what inspires

It is interesting that you have been measuring the carbon footprint of the creation of your the effects of climate change. The bubbles popping in how has it affected how you make exhibitions, new work and installations?

Assessing the carbon footprint of a work is the first step towards gaining a new ecological awareness at the studio, and we are now in the process of developing and instituting a sustainability plan. It's an aspects of Little Sun is its role as a symbol for energy changes on a systemic level, which is the only way we incredibly complex topic once you delve into it, and there is a lot of ignorance and confusion out there. Everything we do affects everything else in the world.

Anyone who has tried to live more ecologically has encountered this problem – is it worse to buy a milk carton or use a glass-deposit system? Maybe partially recycled. There are no simple solutions. But cannot not act, simply because the solutions are lifficult. The carbon footprint is an invitation to others engage in this discussion. Eventually, I would like make what we have learned public, for other artists' to adopt and adapt for themselves. out the latest developments n Project, and other orations?

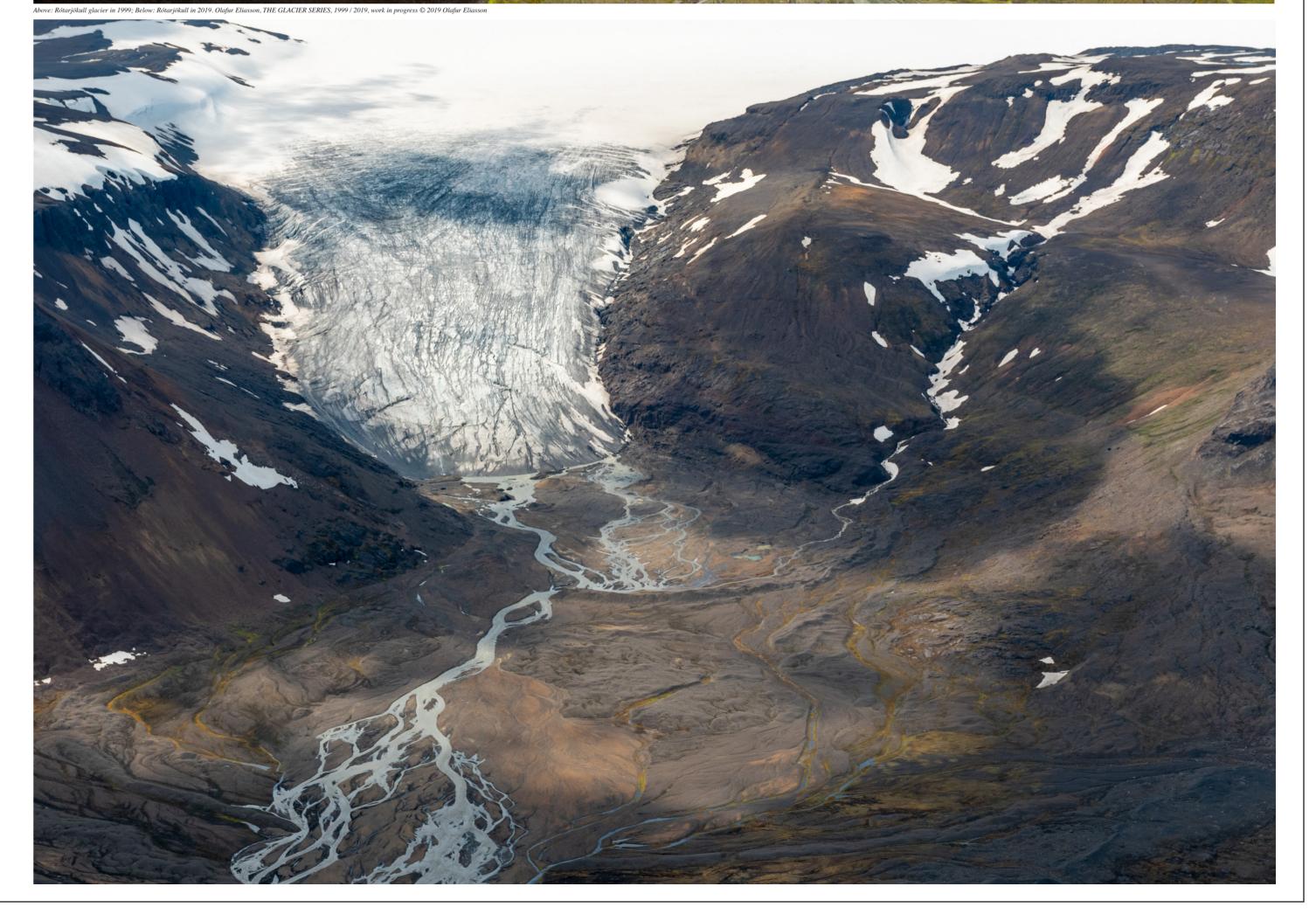
I started the Little Sun Project together with solar engineer Frederik Ottesen as a social business – we ps/that I designed at a higher price in areas of the world with electricity, so the products can be sold in off-grid areas at much lower, locally affordable prices. In 2018, we launched the Little Sun Foundation as a not-for-profit organisation, so we could use donations to bring the lamps to the most vulnerable communities around the world, to people who are off the grid and beyond the reach of usual distribution models – remote schools, refugee camps and people affected by natural disasters.

Recently, we have been working with Ikea on a new range of solar products, called Sammanlänkad. including a charging dock, a solar panel that can be hung on a window, and different structures to suspend the light from the ceiling or place it on a table. I'm incredibly excited about the potential for this collaboration to expand our reach and raise awareness for the need to improve energy access for all, and at the same time make renewable energy solutions available worldwide. For me, one of the most valuable access and sustainability – it makes solar energy tangible, putting the power of the sun in your hands. olafureliasson.ne

devoted to research and development. It seemed to CONCRETE EXPERIENCE OF THE REALITY OF CLIMATE CHANGE"



ICE AND EMERGENCY



Coal Mine #1, North Rhine, Westphalia, Germany 2015 © Edward Burtynsky

ANTHROPOCENE PROJECT ENVISIONING

indelible signature on the planet. By Esther Hershkovits

The Anthropocene Project is the culmination | (2013), which I co-directed with Jennifer. of five years of intensive research by a collaborative scientific, curatorial and documentary team. First seen at Fondazione Mast in Bologna, Italy, it seeks to record the indelible human footprint on the Earth through the photographs of Edward Burtynsky, films by Jennifer Baichwal and augmented-reality installations by Nicholas de Pencier. The project also draws on research by the Anthropocene Working Group, which has proposed to officially name our current geological epoch the

Anthropocene, meaning the period in which "There are stories and human activity has been moments from the people in these places the dominant influence all around the world that on the environment. you will not find in a Phenomena such as the scientific journal or deforestation of oldonline article."

growth forests, open-pi mining, the ubiquity of plastics and concrete | with this (project) to draw attention to the and the loss of elephants and rhinoceroses in Africa provide support for the working group's hypothesis, as well as the visual focus of the exhibition. Good Trouble spoke to Burtynsky about the aims of the project and its implications for the future. How do you define the

Anthropocene? As part of the *Anthropocene* book, we wrote a glossary of terms that we had approved by the Anthropocene Working of 'anthropocene' as follows: the proposed current geological epoch, at present informal, in which humans are the primary cause of permanent planetary change. When did you first hear about the ter and what was your initial reaction?

We have been aware of the word and concept for well over a decade, and it was when we were wrapping up Watermark (the team's previous work, from 2013) that Jennifer suggested this is what we should title our next project. I wondered if a project titled with a term people were unfamiliar with would or could be successful. It was then we decided our mission would be to evangelise the word 'Anthropocene', raise awareness for the issues it presents, and bring both the word and its implications forward in people's consciousness.

How did you start working on this? By the time we started thinking about The Anthropocene Project, we'd already completed two feature documentary films - Manufactured Landscapes (2006), for which I was the subject; and *Watermark*

Conceptually, it really did seem like the culmination of the work we'd already done together, and also all of the work in my career so far. We recognised the challenge of the term itself, but the importance of bringing awareness to this subject matter to our collective, global responsibility for this planet – inspired us to pursue it as the title and theme for this most recent work. What was the process of working with walking away with a greater sense of both artists and scientists like?

The categories under which each of the works in this project fall were used by the Anthropocene Working | the problem. Group to gather evidence for their proposal. As Jennifer noted in the opening remarks of our

September 6, 2018: "We are trying scientific facts of human impact... all around the world."

The landscapes and places we photographed and filmed over the last five years have all been inspired by scientific evidence, each one an example of things like terraforming (deforestation of our old-growth forests, agriculture and open-pit mining), technofossils (the ubiquity of human-created objects like plastics and concrete) or extinction (the loss of Group. One of those terms was the definition | elephants and rhinos in Africa at the hands of aggressive poaching for their ivory

> The research gets us started. We source these places that represent the biggest, most shocking examples of these events. We learn two exhibitions and the release of the film everything we can about them, not just the operations, but the communities as well. Then we try as hard as we can to physically | the media in the last few years, so when we get there, and of course once we do, we learn so much more. There are stories and moments from the people in these places all | and more people are raising their hands. around the world that you will not find in a scientific journal or online article.

Similarly, the integration of new technologies in this project seemed like a natural progression. Baichwal and de Pencier's films have always brought a new layer and depth of understanding to my still photography. There are some things the twodimensional image cannot communicate. But film, and this move into what I call photography 3.0 – evolving into the third dimension with virtual and augmented realities (AR and VR) – extends the possibilities of the art, both for the audiences

and us as artists. How have your ideas about the Anthropocene changed through working on this project?

When we began working, it still felt there was ample time for a course correction. But over the course of the last five years, reading reports and stories and coming to terms with undeniable statistics in relation to our impact humans are having, we're definitely urgency. It is apparent the time to act is now, and we cannot leave it to the next generation to deal with. The greatest existential threat taken directly from the categories | is thinking the next generation will fix

So much of the human experience is grounded in interactions with the natural world. What do you believe documentary's world premiere on are the philosophical implications of this major shift in the natural world order?

> The philosophical question that comes to mind is whether or not we see ourselves as part of nature, or do we see it in fact as something outside of ourselves, something that is for our consumption? If it's the latter, we end up with sort of a tragedy of the commons. If we continue with 'business as usual', we risk experiencing incredible loss of land biodiversity and ocean life, and then of course all of the consequences that would follow.

What do you hope viewers take away from this exhibit?

The initial goal was to bring the word Anthropocene into the public consciousness. I think in many ways, with the success of the in Canada, we have accomplished this. The Anthropocene has also been a hot topic for go and speak to groups of people and ask how many have heard of the word, more We're no longer just speaking to a room entirely full of blank stares. Then of course, the artworks and the film all bring attention, visually, to the various issues. People are beginning to connect the dots, and understanding the extent of our collective

human impact. Once you understand how you're impacting the world around you, you can begin to make more positive

Edward Burtynsky, courtesy Flowers



Villaseñor sits on a bench for hours in front of the joined her on a rainy Friday last summer to find out the best lessons learned from skipping school. Let's start by playing Rose, Thorn, Bud: the rose is the highlight of your experience as an activist, the thorn is most difficult part, and the bud is what you look forward to.

Which are yours? Week four of my climate strike, a mother came to visit me. She cried because she was worried about education into schools, peer-to-peer. We are trying her one-year-old daughter's future. To me. That's a situation I have never been in before. That's the rose, because the climate movement is building a community where people all relate to each other in some way, and that connection makes us stronger. The thorn is definitely activist burnout. The

bud will have to be the UN Climate Summit (September 2019), because around those weeks there will be a whole worldwide mobilisation of students and adults coming together and pushing world leaders for change. But if world leaders do not act or come to sufficient agreements, I know there will be an uprising What role do adults play in this movement?

are our adults because they can support us – yes, I mean financially too – and they can advocate for us when we work with adult organisations. They protect us: in New York City on March 15, we had an un-permitted protest with 5,000 people, and Extinction Rebellion blocked off the traffic for us. My mom has been a great example of an adult ally. She is an academic, so I tell her my plans and she helps me to go through with them. As a student I am outside of the system, and she knows the system, so she can help students work around it. When do you decide to listen to adults and when do you decide to break the rules? Even as an ally, did your mom understand

why you were skipping school? Both of us started laugh-crying because it was one of those crazy ideas that we did not think would wildfires and making them more intense, go anywhere. She was supportive when I told her can join us now, or they can join us later when they

are forced to! You have been here outside the UN every Friday for several months. What do you do with your time? What have you learned from skippina school?

When I first started my climate strike, I was alone for the first couple of weeks. It was relaxing just to sit there in the rain, by myself, thinking. I started to get visitors and students around the 13th outside of the box. week. Since then, most of my time is spent talking to Words by Tess Gruenberg / Photography by students, adults or journalists. While striking school, Ben Rayner / earthuprising.org

VILLASENOR or shine, the 14-year-old climate activist Alexandria | teach you. I went to the UN and sat on panels. I went to a presidential debate. School doesn't teach you United Nations HQ in New York City. Good Trouble | politics. I've learned climate education, which is science, and school doesn't teach you that. A climate education that led to you founding he climate change education group Earth Jprising, right? Could you talk a little bit about he goals of that?

> Yes. I actually have the symbol henna-ed here n my arm. Earth Uprising is an organisation built on climate education and working on getting that to mobilise students to take direct action and reach that 97% of the population who has never been to

Many young activists network through social media platforms. How do you see the role of

Social media has helped us connect with other countries, hear more stories, and mobilise more students to get our message across. It is how we publicise the location and time of our protests, and how we coordinate with other students in other countries. Earth Uprising has global youth mbassadors from over 50 countries who focus on story-telling. They talk to other students and The climate crisis is intergenerational. Everybody understand how the climate crisis has affected them. is needed to fight for the Earth. One of our best allies | We are going to be using these stories and giving these stories to the governments and the UN to

/hat is your story? I moved to New York City in August 2018. was visiting family back in California in November round Thanksgiving when the Paradise fire broke out. My hometown of Davis, California, was only an hour away from Paradise, so we got a lot of smoke. It reached 350 API (air pollution index), which is in the hazardous category, and at one point

it was the worst air quality in the world. People did not realise the effect of smoke nhalation. All of the hospital beds started filling up. I have asthma and, for my safety, my parents sent me back to New York City early. It was upsetting

realising that climate change is fuelling these and so through that, I started to research and give my point of view: if I am not going to have a future, | my attention to COP24 (last year's UN climate then school won't matter any more, because we will | change conference). I saw Greta (Thunberg) speak be too busy running from the next wildfire. Once she and she really empowered me. I saw her call to understood, she joined us. I always say that adults action, and I decided to strike on the last day of

COP24 on December 14, which was my first ever form of activism. Why do you think that students make

particularly good activists? We make good activists because we are outside of the system. We see things differently. Adults are ingrained in the system and they only look at what is politically possible, but students see that

this is our future, and it is not political. We see

anthropocene.mast.org / All photographs Fallery, London / Howard Greenberg and ryce Wolkowitz Galleries, New York



YOUTH CLIMATE ACTIVISTS

"WE WANT A FUTURE'

From leading the school strike movement to pushing for a Green New Deal young climate activists came to the fore in 2019. Esther Hershkovits spoke

to some of those driving the movement and asked – what's next?

Reading news about the environment is enough to make anyone despair about the future of the human species. Politically engaged youths are especially vulnerable to this condition, which some psychologists have called ecological

climate anxiety. Thankfully, a powerful, creative, revolutionary and

growing number of people are using the gravity of the climate crisis as motivation. Youth-driven organisations such as Zero Hour and Sunrise Movement and young people such as Alexandria Villaseñor, Jamie Margolin, Hailey of a protest is likely part of the reason the Asquin, Jerome Foster II, Vanessa Nakate and Greta Thunberg are sparking hope and mobilising people around the world.

The fight to protect the environment has as long a history as the colonisation, industrialisation and exploitation of native lands that created the current crisis. But the environmental crisis seems even more acute in light of recent studies demonstrating that the effects of climate change are more critical than predicted, and the complete rejection of their validity by major political powers in the US. Young people in this struggle do not

with the action organisers and art team to

see their fight as optional, nor see themselves | day, art marshals hand out art and organise or attempt to co-opt their movement. As Jamie Margolin, 18-year-old founder

of Zero Hour, says: "You can't motivate the world with one giant existential crisis, but you can motivate them with a hope of a brighter future." And so young leaders have risen from the turmoil, and have become role models for older generations who felt too jaded, too insignificant or too committed to other goals to focus their attention on saving the planet. Margolin says there is no question of why she got involved – she had no choice: "How am supposed to plan and care about my future when my leaders aren't doing the same?"

Jerome Foster II, 17, is founder of *The* Climate Reporter, a blog that reports on the climate crisis, and a Zero Hour collaborator. "It's embarrassing to see the adults aren't doing anything," he says. "Young people, we don't have an agenda, we just want clean air, clean water, no pollution, that's all we're asking for... And it really takes children to go and skip school every single Friday, and our GPA (grade point average) getting

messed up, and our record, and our future. We're saying that if you're not going to care about our future, then we're not going to care about ours either."

the most powerful type of heroes – those who can start a revolution from their bedroom and inspire others to do the same. Both say that organising massive protests, and the network too busy to have climate anxiety attacks. And although they receive justified praise for their work, the power of their advocacy transcends their individual identities.

Zero Hour also works closely with Greta face of the youth climate movement. During the Global Climate Strike on September 20, 2019, as an estimated four million people around the world took to the streets, she was introduced by **Alexandria Villaseñor**, the 14-year-old New Yorker who, inspired by

United Nations every Friday since December (see separate interview, previous page). That week, Margolin and Thunberg also testified in front of the US House of Representatives. Thunberg, rather than give her own testimony, submitted a report from the Intergovernmental

to listen to the scientists." Vanessa Nakate, 22, is a climate activist in Kampala, Uganda. Thunberg's climate strikes inspired her to get involved at home:

"I decided to start climate strikes in Africa because I wanted a better future for everyone," she says. "I have always wanted to do something that will change people's lives. With these strikes, many people's lives will be Dakota Access Pipeline. This video is widely nanged. They will be saved from the wrath climate change that brings about droughts,

loods, hunger, destruction of homes, and death. We all have a right to a clean ronment. Many are not millions of people in my country and Africa

leaders aren't doing the same?" - Jamie Margolin, 18 (left)

as a whole." The global reach of the protests youth," a then 13-year-old Tokata Iron Eyes is intrinsically linked to the digital nedia and platforms young people have at the victory. "It just started so small and then neir disposal. For Sunrise Movement, the this entire camp was built... (I feel) like I got visual component of activism is as important | my future back.'

as the protest itself. **Hailey Asquin**, 22, who s completing a video fellowship with the group, says an unwavering attention to the details and orchestration of the visual elements | succeed, not just because of the effective group has received plenty of international media attention, and has had so much influence introducing political goals (such as the Green New Deal), even though its protests of school around the world on March 15, 2019, are usually smaller than other protests that make the news.

Sunrise often intentionally keeps actions small so it can be more disciplined, she says signs, banners, T-shirts, staging, photographs and video coverage are carefully planned ahead of time. The art team designs signs and banners that can be mass-produced by volunteers; the photo and video team work

create a plan for what shots to get; on the change, and have no time for those who ignore | describes a protest as though it were a play and | We need adults to vote for us." But there is a

The young leaders involved in the climate

different movements as ntrinsically intertwined. For example, Margolin and Foster both point out that people of colour are the most adversely affected by pollution, such as coal factories in the US tending to be built near communities

of colour. Margolin often credits the Standing Rock water protectors at the site of the Dakota Access Pipelin construction as her start Zero Hour. Most of those protesters were indigenous people, and Margolin

regularly reminds her are the backbone of the novement. In a New York Times op-ed on the day of the Global wrote: "I am fighting because a decolonised world is the only one that will be able to

turn the tide on the climate crisis. Although indigenou

according to the World

NATIONAL LITTERING ASSOCIATION

Bank. **Tokata Iron Eyes** is a 16-year-old environmental activist from the Standing Rock Sioux tribe who first became known for a viral video outlining the case against the credited for elevating the #NODAPL protests to a global stage, and as a result Takota Iron Eyes was able to organise protesters who

arrived from around the world to support the tanding Rock Sioux. he protests succeeded "How am I supposed n doubling the cost of to plan and care about ne pipeline constructi my future when my nd caused the Obama dministration to deny t a key permit. "This

entire movement was prought up by the told author and campaigner Naomi Klein after

The victory was sadly short-lived: the Trump administration later granted the permi Nevertheless, this is a movement that will strategy and devotion of its leaders and

advocates, but simply because it must. And the world is paying attention. The world was moved when 1.4 million students walked out part in the September strike, and once again when six million walked out one week later. Even politicians are now paying attention to the crisis, as seen with many candidates for the Democratic presidential nomination. Now the youth movement must become even more widespread to safeguard a habitable planet for

generations to come. And action is the only result these young people will be satisfied with: "I don't care about what (a government or corporation's) future goals are," Foster says. "I just want to see what (they're) doing right now and what (they) already put and set in stone... I don't want any promises, I just

One of the good things that's happened over To achieve this, adults must now get involved. As Foster says: "Even though we say young people will change the world, we And eventually, that's where we'll end up. Suddenly, five years from now, we're going to run the planet on sun and wind – because it's free! But the current pace of the transition is so slow that the world that we run on sun and wind in 75 years will be a fundamentally broken world.

Our job, the job of activists, is to speed up the pace of that transition, and make it happen much faster than it would from economics alone. Truthfully, we just don't know if we can make it happen fast enough. This is a physical experiment that we haven't carried out before as long as humans have been on the planet... So far, everything is happening much faster than scientists have expected, and on a

WILL LIVE

important than ever, because we need to understand not that we need to make small changes around the margins, but big, urgent, transformative changes.

global grassroots movement focused on the On that note of inspiring actions, in climate crisis. 350 was named after "350 parts Ethiopia they're saying that they planted per million" - the safe concentration of carbon hundreds of millions of trees in a single dioxide in the atmosphere. Alas, we've already | day. What do you think about actions like that, and is there any reason we can't see more of that starting to

happen elsewhere? One of the things that's clear is there's no silver bullet. It's possible there's enough silver buckshot lying around, though – if we do everything we need to do, if we work on all fronts, we have a chance. So, things like that I tried one of those Beyond Burgers

of the fossil-fuel industry. Good Trouble called better than the worst. What do you think him in upstate New York, where he lives in the about developments like fake meat? Again, I think it's really good. I don't know how fast it can scale. But I haven't had a real hamburger in a long time, so I don't really have much to compare it with. But I had one and it was a pretty good sandwich... Anything with

enough ketchup on it is fine! Democratic primaries. What do you think | Good Trouble's focus is the intersection of arts and culture with protest and thoughts on the roles arts and culture have to play in activism generally?

I think arts play a crucial role. Mother Nature keeping on hitting us upside the | Environmentalists have done a pretty good job over the years appealing to whichever scientists finally put a deadline on us – we need hemisphere of the human brain it is that likes bar graphs and pie charts, but not in appealing 2030 – and I think that helped spur yet another to the hemisphere of the more visceral half of the brain. And we need both of them.

I think the question now is whether that action

We did a day early on, probably seven or eight years ago now, that people called the largest art project in the planet's history. We did a bunch of simultaneous installations around the world that took tens of thousands of bodies to make, and they were so big we had to borrow a satellite to photograph them. They were very moving, very powerful. I remember our friends at the Santa Fe Art Institute got a couple of thousand people together, and they were standing in one of these dry river beds the last decade is the engineers have done their that now dot the drought-ridden southwest. And work very well, and the price of a solar panel | when the satellite came over, everybody put a | great example of this was gay marriage. It was has dropped 90%. This is now the cheapest way blue blanket or a towel overhead for a second. only six or seven years ago... Even people were powerfully, powerfully moving.

Someone recently said that the tragedy of the 24-hour news cycle is that we get so wrapped up in what's happening in every moment that we lose our sense of the bigger picture. What role do you see independent and DIY media having in the ongoing struggle?

They could actually be crucial – maybe less so now, because finally mainstream media is starting to pay real attention. But I remember when we were starting to fight about the pipeline – we had the largest civil disobedience actions in America for a very long time. More people got arrested than had been arrested for a decade or more. And to start with, they couldn't get anyone to cover it at all. This was 2011, so happily we were just at the point where we could generate enough coverage ourselves through independent media with

Twitter and get the word got out. After two weeks or so, lots of people knew about it and were coming out in support, and eventually that drove the mainstream media to cover it. But I think one of the crucial roles of the independent media is to focus on things before they're at the point where the mainstream media is willing to do that. Direct action has long been a tool of

committed environmentalists and

groups like 350, but what do vou think of Extinction "The most important Rebellion, who have thing any individual now taken the tactic can do is to be less mainstream, so to speak of an individual. I thought what they did in Everybody can find, London was just spectacular... at this point, some-I think part of the reason it's one near them who so successful is because of is working hard on the spirit that they're doing it this, and jump in

with. On the one hand, they'r with them.' obviously in dead earnest and really serious, and on the other hand, there's often a lighthearted quality to their work. I think it's extraordinarily useful in reaching people who aren't already committed and converted What lessons might existing

Well, lightheartedness is a good thing, and I think 350 and others should take a lesson from it. I think the real lesson is that we probably need to be good across the movement at cooperating on a few key strategic targets, and really driving the message home. When we do that, you really, really reap the benefits. So I'm very glad that everyone I know in the climate movement seems to enjoy that kind of cooperation and networking. One of the great this, and jump in with them. pleasures of the moment is that young people

organisations such as your own

take from XR, and what could they

are doing the reading now, and we're helping organise these big strikes. Our job is to make sure that 14-year-olds aren't having to solve these problems by themselves. Everybody needs to come on board.

What do you hope to see from these larger, wider strikes joining the wave of school strikers?

My guess is it'll take more than one. It won't be that many more months before we need to do it again on a global basis. My guess is that as those strikes go on, they'll develop particular targets that are really important. We've all spent a lot of time working on the political systems around the world. I continue to think that applying similar kinds of pressure to the financial systems of the planet is also really important. Partly because they can move more quickly than our political systems, and probably because they're global. So it wouldn't surprise me if over time, you see some of this activity morphing into real pressure on Wall Street and the City, and so on.

We've started to see some of that with Amazon workers - in that case, focused on the corporation they are employed by. Do you think this is the beginning of a wider strike movement?

Yeah, but my guess is that the tactic is less important than the movement. We'll see what offshoots come or what warrants the energy. activism. With that in mind, what are your I think there's a tipping point past which political systems can't ignore citizens, where their numbers become great enough that even the financial power of the oil companies isn't enough to keep political systems from reacting and responding. So simply getting lots of numbers out in the streets is a really big deal. On 1970, the first Earth Day in the United

States, they estimated there were 20 million people in the streets around the country. That would have been about 10% of the then population! Within the next few years, Richard Nixon, no friend of the environment, had to sign law after law. The Clean Air Act, the Clean Water Act, the Endangered Species Act...

That became the template around the world for how we've dealt with environmental issues. He just had no choice, because when you get that many people out, you achieve the most fundamental activist goal, which is legislation. It's changes in the zeitgeist that changes people's sense of what's normal and natural. Once that's happened, the legislation comes

Things always seem impossible until they're done... That's right. And in the States, the last

against it because it didn't poll well. Great activism changed that very, very quickly. Five or six years later, we're at the point where not even Donald Trump can be bothered to... It's just become completely obvious that you should be able to marry who you love. Climate change is harder than that, in the sense that nobody was making trillions of dollars a year being a bigot. But the model is the same, and that amazing activism was inspiration to all of us. Following on from that then, in terms of

getting those numbers, do you think it's better at this point to focus on motivating people who are already sympathetic to the cause, or convincing people who are still in denial?

Definitely the former. Most of the people who are still denying climate change are not doing it because they haven't seen enough scientific studies... It's an ideological position, and hence very, very difficult to change. In the States, 70% of people understand the problem – the key is not convincing the other 30%, it's in getting some reasonable percentage of the 70% to be active and engaged. We don't need all of them – if you get 3% or 5% of people engaged in a fight, you usually win. When you put it like that, it seems almost achievable..

There are already probably % or 2% of people engaged that fight... Yes, it's doable. s doable! Okay, as a last uestion – for those for hom 2019 has been a ivotal year and who are www.committed.to.taking ction, what are the top w things individuals can do to expend their energy ith maximum impact?

The most important thing that any individual can do is to be less of an individual. We all know there are things we can do as individuals that we should be doing. My house is covered with solar panels – and I am proud of that, but don't try to fool myself that's how we're going to stop climate change. At this point, we're so far behind the curve that only by joining together in movements large enough to make basic changes in the rules do we have a hope of catching up with the physics

So the most important task for individuals is to join together in those movements, whether it's Extinction Rebellion, 350.org, or Fridays for Future, or Sunrise Movement, or the Green New Deal. Everybody can find, at this point, someone near them who is working hard on



- BILL MCKIBBEN The founder of pioneering environmental action group 350.org explains what's causing this activist moment, why art is key to making movements that sing, and how we can all best make a difference. By Roderick Stanley

When it comes to environmental activism, Bill | how to capture people's imagination is more McKibben is the OG. His 1989 book *The End* of Nature pretty much introduced the idea of climate change to a general audience, and in 2008 he founded 350 (later 350.org), the first

gone past 410ppm. McKibben has also published books about everything from genetic engineering to AI, while 350.org has organised more than 20,000 rallies around the world, in every country apart from North Korea. It has also brought the Keystone XL Pipeline resistance to global attention, helped youth activists organise last year's Global Climate Strike, and kicked off the are deeply inspiring to me. fast-growing divestment movement, which has pressured organisations such as universities and the other day. It was not as good as the retirement funds to pull \$11 trillion (so far!) out best burger I've ever had, but definitely

mountains above Lake Champlain Infamously, there was barely a question about the climate crisis during the 2016 presidential debates, while recently we nave seen channels like CNN hosting entire town halls about the issue for the that change is down to?

Yes, because we're now living in the time

seeing and feeling the effects of climate

change on a daily basis. So, in many

ways it is obviously too late, but does

it now give you hope that finally we're

going to start to see the scale of action

Yes. We're clearly beginning to see action

much larger scale.

And that does scare

perspective of

someone who

nas been at the

forefront of this

fight for so long,

does it feel to you

hat 2019 has the

ootential to turn

out to be a real

pivotal year in

hat regard?

Yes, absolutely

now. There are also a

lot of bad trends too.

It could be pivotal

under the Bolsonard

deforestation rates

are way up. And

under the Trump

overnment, we're

for oil in the Arctic

National Wildlife

Refuge. So there's

two countervailing

trends here, and we

and desperate fight.

That said, it's clear

s going to prevail

eventually. It's just

not clear whether it

can happen in the

time we have. And

that's why activism

and figuring out

which of these trends

eally are in a a deep

about to start drilling

in the Amazon

in other ways -

There are a lot of

good trends right

me sometimes

rom the

happen, and the questions now are about pace.

that is really required?

We're clearly in a climate moment now, and that comes from several places. There's been ten years of activism building a climate movement, which eventually has its effect.. head has its effect too. Last year, the world's to be making fundamental transformations by

round of activism. Extinction Rebellion, again when four million people of all ages took Fridays for Future, the Green New Deal... All of it is producing a strong consensus for action. can come fast enough or not. that scientists and people like vourself have long been warning us about! We're

difference between support and solidarity, and "People across all generations are affected by the climate crisis and have been fighting I *need* adults to join this climate movement. But they cannot co-opt, patronise or take over youth spaces. That I have no toleration for, and unfortunately it happens a lot. So, adults,

do join the climate movement, but do not clip young people's wings. Do not hold us back. thisiszerohour.org earthuprising.org fridaysforfuture.org sunrisemovement.org standingrock.org

WORLD A TIP

the audience the cameras. In her view, there are two alternative strategies – either amass the the attempted co-option of a movement. "This biggest protest the world has ever seen (and is an intergenerational fight." Margolin says. Margolin, Foster, Thunberg and many others have been working on this) or make the most stunning protest video the world has ever seen. the crisis for so long. So, I don't just want, novement have a variety of personal and

political beliefs but are unified by the climate crisis, which affects everything. And unlike most earlier environmental movements. this one embraces intersectionality. Foster, Margolin and Asquin all emphasise that their activism does not prioritise the environmental movement over, say, Black Lives Matter – they see

But Foster and Margolin do care. They are they have gained by doing so, helps keep them original inspiration to

Thunberg, 16, who since her first solo strikes | Instagram followers in 2018 in her native Sweden has become the that indigenous people Climate Strike, she Thunberg's strike, has been striking outside the for a decolonised future

Panel on Climate Change. "I don't want you to | people comprise only listen to me," she told lawmakers. "I want you | 5% of the world's population, they protect 80% of the world's biodiversity,

Carrara Marble Quarries, Cava di Canalgrande #2, Carrara, Italy 2016 © Edward Burtynsky

YOU'VE GO EXTINCTION REBELLION AKE IT LOOK DECENT' —

Charlie Waterhouse is creative director of This Ain't Rock'n'Roll, | too. And that talks about the intersection a south London-based design group who work on socially conscious projects such as the celebrated Brixton Pound (a local currency featuring one-time resident David Bowie on the £10 note). They also helped organise last year's free From Nope to Hope exhibition, formed when a group of artists removed their skulls. You have to fix so many other th works from the Design Museum's protest art exhibition after discovering the gallery had hosted a private event for one of the world's biggest arms companies. More recently, they have found political systems.

themselves responsible for driving the graphic identity of Extinction Rebellion, with its distinctive look and feel fluttering on a fla at a street blockade near you. Waterhouse explains why he thinks direct action is the way

forward, and the role design can play. How did you get involved with Extinction Rebellion?

One day we found ourselves volunteering for a project called Stop Killing Londoners, which was an antipollution campaign. And it was based on the research of this PhD student in King' (College London), a guy called Roger Hallam. Basically, Stor Killing Londoners was

a practice run for Extinction Rebellion. It was about looking at how many people it takes, or doesn't take, to stop the road. And things like that.

One of the things we'd said to Roger from the start was: "We're happy to get involved in this, but you've got to make it look decent because when the press turn up, it's got to be recognisable." Later, he popped back up and said: "Okay, I told you there was going to be something bigger on the horizon." That meant we were there from the start. We all sat round the table naming it, doing the identity, sorting out the messaging..

to XR from the start

How did you then take on the design?

What appealed to you about their approach? Because the statistical research had been done about nonviolent direct action – the movements that have succeeded, what were the factors? With the suffragettes, the Civil Rights movement, India, it wasn't just a waving your fist around sort of thing. We have to cause disruption. We have to face up to the authorities, in this nonviolent way, with a desire to get arrested and not be afraid of that.

Did you draw on your previous experience of working with commercial clients?

The difference, I think, is the process was way more collaborative than what would normally happen. And that's something that's true throughout the movement. It is absolutely or enabling people to do their own thing. The closest we've got to a set of guidelines – and they're very loose guidelines! – was two weeks, I believe we downloaded about 1,700 times within about two weeks. Then we would not have gone to saw it popping up in Amsterdam, Buenos Aires, Hong Kong, with war in Iraq. regional adjustments, adaptations of fonts. There's a willingness to give things away. How did you decide to use the existing 'hourglass' logo,

also open-source? Once we knew 'extinction' was in the title, it felt like the only

thing we could do to represent that was use this symbol. The artist Rebellion has come is a Londoner. Various people knew who they were so we've been a time when people able to work with them, and continue to work with them, to make are again ready for a sure it's used properly, and it's absolutely not commercial. What about the colour palette?

The colours were about not wanting to be a 'green' movement. single most important And so, while there is green, there's all these other bright colours | thing, the timing. There's

Why do you think

Extinction Rebellion

nas been so successful? People said to us: "Hey, you can't talk about doom and gloom, because it'll turn people off!" And what's happened? People have pussyfooted around the issue, and still haven't turned people on. So we're showing the lie to these things in behaving the way we have. People don't want tins rattled in front of them. People realise doing a petition, writing to your MP, all those traditional things, don't do anything! And if two million people turning up to London and marching against a war does not stop that war... Well, had 10% of those people on that march to sit down in the road for Direct action of cour

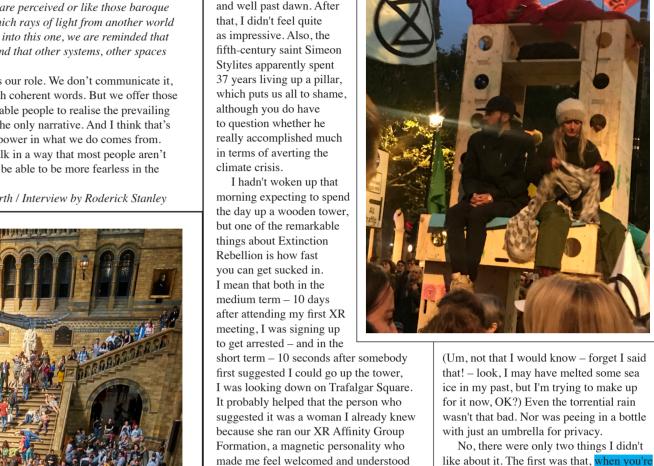
has a long history, such as with the road protests or Occupy. Do you think Extinction escalation in tactics' Totally. That's the

dealing with. Personally, I feel very passionate design are vital conduits to start talking about th conversations we have to have. You can start to se the graphic manifestation, layering in illustr iustice. You have to be talking about colonialism. Pove Discrimination. You've got to be talking about ecor

> I think it plays an absolutely crucial role. Mark Fisher (academic and author of *Capitalist Realism*) sed this quote by a Marxist theorist called Fredric ameson, which I think sums it up - Fisher was talking about the revolutionary potential of rave: "From time to time, like a diseased eyeball in which disturbing flashes of light are perceived or like those baroque sunbursts in which rays of light from another world suddenly break into this one, we are reminded that Utopia exists and that other systems, other spaces re possible."

I think that's our role. We don't communicate it, necessarily, with coherent words. But we offer those glitches that enable people to realise the prevailing narrative isn't the only narrative. And I think that's where the real power in what we do comes from. To be able to talk in a way that most people aren't able to talk. To be able to be more fearless in the things we say.

rebellion.earth / Interview by Roderick Stanley



wooden tower in the middle of Trafalgar

Square as part of Extinction Rebellion's

an inspiration, probably the bravest and

most dedicated activist of modern times,

until the next day, when I was informed

that the three women who

did another 12 hours after

were up there with me

I left, staying all night

Autumn Uprising. When I finally climbed

down, stiff and exhausted, I felt like a hero,

HOURS UP A WOODEN TOWER'

made me feel welcomed and understood and part of something bigger than myself, and who I would have followed to the ends of the earth because she really seemed to have all the answers – you know, not that XR is cult-like or anything. I climbed up there while the

construction of the tower was still ongoing, a process so exciting I felt like I was in a scene from *Heat*. First, the crowd parted as a couple of dozen plywood boxes were rushed into position. Then the boxes, a modular construction system called U-Build invented by London architects Studio Bark, were bolted together. For this phase, the crowd formed a protective circle, locking arms in case the police tried to interfere, but because it all happened ith the speed of a Formula One pit cre assembling an Ikea television stand, the tower was up before the police even noticed. The point of the whole exercise, to be clear, was to maintain our roadblock in the middle of Trafalgar Square. The rozzers couldn't dismantle the towers without first safely removing any protesters roosting in them, and to do that they had to bring in an electric lift, all of which ate up huge quantities of time and manpower.

Initially I was worried I might have signed myself up for a truly gruelling ordeal, because I thought my wrist was going to be locked inside a steel pipe for the duration of my tenancy. It turned out, though, that even if you're a 'lock-

on the whole time; instead, you have a carabiner on a chain around your wrist, so

then clip yourself on at the last moment.

room up there, it's not really any more

uncomfortable than a long-haul flight.

you can wait until the police get close and

Overall, even though you don't have much

that! – look, I may have melted some sea ice in my past, but I'm trying to make up for it now, OK?) Even the torrential rain wasn't that bad. Nor was peeing in a bottle No, there were only two things I didn't

ge square. Obviously the attention you're getting is a lot more benign, and I eel outrageously churlish complaining tha too many people offered me snacks, but in the evening, as Trafalgar Square filled up after work, I was having near-constant interactions with well-meaning passersby, and it made the whole experience twice as tiring. One guy reached up and squeezed my foot in a way that was probably supposed to be encouraging but made me

want to drop something on his head. The second thing I didn't like was that, by chance, my spot on the tower was angled like a royal box towards the site's at the mercy of whoever was performing Sometimes, this was lovely (a chamber orchestra playing Handel), sometimes it was a bit much (two straight hours of literary readings), and sometimes it was my idea of hell (a big sing-along to a skiffle band playing 'Bohemian Rhapsody'). In essence, I was trapped for most of the day at a DIY arts festival programmed by hippies, and at times, compared to that, total climate breakdown sounded like it might come as a relief. Nonetheless I still intend to stop it, no matter how many pillars, plinths, poles, tripods, turrets or towers I may have to sit on to do so. Ned is a British novelist and journalist

SUBVERTISING

stute among you might have worked out that the ads attered throughout this issue are not entirely legit corporate ssaging. They're the work of the British satirical artist

WHAT IF WE COULD AIR CONDITION THE PLANET USING HURRICANE POWER? installation in a store in north London (offering "Payday loans 4 kids at 5000% APR"), was included in Banksy's Dismaland exhibition, and has managed to upset the Royal Navy, The Sun and Shell. Impressive work. I think the possibility that a satirical poster might be real, in the form of a shop. I had people coming in telling me I was

> looking at the posters, because they weren't blinded by rage. This issue has a focus on the climate crisis, which has also been one of your areas of focus as an artist. What role do you think art and culture have in this struggle? I became immersed in Shell's greenwashing. Just the sheer

it almost writes itself. There's also been real stories in the news | the British army's former head of recruitment strategy. He said:

about oil rigs that run on renewable energy and the Pentagon to things I'd done as a joke, and at this stage makes me feel I Guy R&D departments are just ripping me off and

techniques of the medium, calling it "an appalling way to make a living and an even worse way to sustain an economy". What led you to this conclusion?

With any kind of ideological shift like that, it takes time. A lot of the friends I made at art school were more politically

literate than my friends growing up in Leeds, and they introduced me to people like Noam Chomsky and Naomi Klein and publications like *Adbusters*. And those critiques of the media, capitalism, consumerism and advertising all made a lot of sense, but for a while I thought I could accept that as true while also working towards being an advertising copywriter but the tension of that cognitive dissonance eventually broke. Can you tell us a bit about how you use the language of advertising in your work?

The language of advertising is inherently hyperbolic and full of absurdly confident lies, so it can be really fun to point that back in on itself. Like putting a mirror in front of a death ray. I find that, while I'll have an initial idea for something, it only starts to come together when I look at the original advert that the street, and art isn't normally in the street, or at least it isn't | I'm satirising and start to work my ideas into the raw building blocks of the ad. I also think it's true that advertising is the dominant art form of our era, so it makes sense for me to work with, and around, the assumptions and aspirations it espouses. With things like your Action Man Battlefield Casualties series, and the RAF drone playsets, you've particularly made a target of military recruitment – why did you decide to focus on this?

> So, the RAF drone playset you mentioned is actually a real toy made by the British military, HM Armed Forces. And the toys are part of their long-term recruitment strategy. The drone playset is for ages 5+, and you can start your application to join the British military at 15 and 9 months, and join fully at 16. So, | Britain has commissioned you by mistake to create but not unusual. There's a quote from Colonel David Allfrey,

"It starts with a seven-year-old boy seeing a parachutist at an air putting seeds in bullet casings, which were frighteningly similar | show and thinking, 'That looks great.' From then, the army is trying to build interest by drip, drip, drip."

Your Royal Navy recruitment posters ('Become a Suicide Bomber', about the mission of nuclear-armed submarines) brought you a lot of attention from the rightwing press. What's the scariest or funniest thing hat's been said about you?

My favourite ever criticism wasn't in the press but was regarding that project, when a ex-Royal Navy submariner tweeted about it and said "The artist also runs a 'pocket money loans' website aimed at giving payday-style loans to children from aged three – and he preaches ethics!" I really enjoy the way the Daily Mail usually refer to me as an 'artist' in scare quotes whenever they write about my work. The Sun also ran a story trying to use my work to attack Jeremy Corbyn, which featured a quote from the Tory MP Johnny Mercer, who called me a "Britain-hating anarchist who knows the value of

nothing". Thanks, I'll take it! Boris Johnson is in Number 10, Donald Trump is in the White House and white supremacists are running amok. Meanwhile, climate change is accelerating. It's easy to feel despair. How do you continue to find the humour necessary for your work?

We have a habit of romanticising the past, but it's hard to pick a point in history that is less horrible than today...War, hunger, exploitation are constants. The world is full of kindness, beauty, solidarity and great people; it's also full of cruelty, exploitation and bastards. I think it's about wrapping yourself in the armour of the former to go there and fight the latter. You've supported movements and organisations like Extinction Rebellion and Art the Arms Fair - how important is it to you to support such things directly?

Anything I make about these issues is really just decoration for the real work that activists do on the ground. It's only through popular movements and direct action that things will get better. The fact activists are able to make use of any of my designs or posters is humbling and inspiring. The newly established independent state of Brexit

'Your Ad Here' spellingmistakescostlives.com / Interview by Good Trouble

What difference do you think it makes in the mind of the viewer to experience your work in the actual locations of the advertising it satirises, such as public spaces (or in this case, newspaper pages)?

even if only for a second, can be quite powerful. It's like they're saying the quiet part loud – the mask has slipped and you're seeing capital and empire in the flesh. Like if you could jam two buttons on your TV remote at the same time and get into some mid-channel where all the workings are. When I first did my Pocket Money Loans installation, that was in a shop in north London, and even the people who thought it must be a joke had to come in to check. A lot of smart people fell for it, partly because it felt like it was just the natural next stage of capitalism's death spiral, but mostly because it was just there in

worse than a drug dealer and should be ashamed of myself – as well as a few people wanting loans. Later, I did the same installation at Dismaland and Glastonbury and in that context, people were expecting a joke, so the impact was much different. Although on the plus side people would spend more time

I found it quite hard to find an angle on global warming until brass-neck hypocrisy of it felt really ripe for puncturing – the it's not that unusual that they would be targeting kids. Obscene, their new flag. What do you put on it? idea that oil companies can save the world from oil companies,

TOURISTS AGAINST TRUMP

of Athens to the shores of South Australia, Reverend Billy and the Church of Stop Shopping spent 2019 getting into good trouble while blessing and serenading the warriors fighting to save the Earth.

Rev. Billy Talen writes about his year of living dangerously

We are the Church of Stop Shopping and we work for the Earth. There are 40 of us – singers, musicians, comedians and dancers. We live in New York and originate from a number of the world's ethnicities and genders. We've got lots of blessings, celebrations and life-passage songs, songs for rallies and songs for departures. We love to excite other people who work for the Earth: people saving libraries, prisoners who hear us through walls, beleaguered scientists, survivors of Trump's immigration aggression.

Political work needs to start with simple compassion, and that makes arrest-risking OK. All successful social movements have in common the willingness to cross the line the powerful say is private property. We say, to have a voice, you must trespass... and it helps to sing while you do it. The job of an activist is to harness anger and turn the normal landscape inside out. So, take a different approach. Go to extremes. Go ahead, do the wrong thing. Earthalujah!

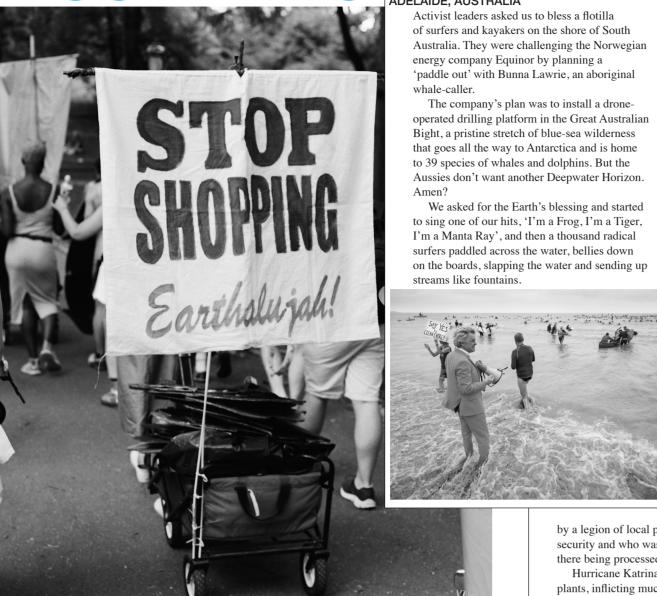
Find out more about the Church of Stop Shopping at revbilly.com

ATHENS, GREECE

20 of us New Yorkers and a similar number of fellow Athenian activists descended from the old palace at Syntagma Square into the Ermou ('Hermes') shopping district under our street-wide banner – "TOURISTS AGAINST TRUMP". This was our semi-comic international social movement.

Tourism, the act of shopping for exotica in the distance, does not regard itself as political. But flying over borders while the rest of humanity is far below being stopped or killed is strikingly political. Consumerism, fraught with contradictions, celebrates a stylish violence. We hoped our music would bring the plastic-swiping families out onto Ermou Street and Monastiraki Square below the Parthenon. As we marched by, the tourists stood in the entrances to the big retail stores with French names, slowly starting to pull out their phones. We were surprised when some of the shoppers stepped into our stream of humanity, which now had people from Syria, Libya, Sudan and Palestine including those who had walked for weeks or braved the waves of the Mediterranean.

Some buskers with tubas, drums and trumpets gave us music, and a happy decolonising dance filled the street. The drums and harmonies in public space brought us together for a moment, so the person behind the tourist could step out and have a conscience.



Photograph by Simons Finnerty

HOME IN NEW YORK

The only NYC office of US Customs and Border Patrol is in the socalled Freedom Tower above the 9/11 memorial. We gathered with the immigrant-led New Sanctuary Coalition outside for a Vigil for the Disappeared. We recited the names of those who have died crossing the Cabeza Prieta wilderness in Arizona; many of the names we recited had to be 'Unknown'.

who have been charged with crimes for helping migrants in that intense landscape. No Más Muertes leave jugs of water along the trails, so we made cardboard jugs for our protest, waving the bluepainted cardboard in the air – "Offering Water Is Never a Crime!" Among activists everywhere is the sensation that human justice to keep it strong is to use it, test it and PROVE IT!

Hurricane Katrina tried to knock down the oil and chemical plants, inflicting much damage. Not to disrespect the pain and suffering of the families in New Orleans from the great storm back in 2005, but we in our Stop Shopping collective do believe that the Earth is sending messages with her extreme weather. She IS a radical activist

Total Floralisation is a concept by artist and designer Scott King in which disused buildings, high streets and entire cities are revitalised by being subsumed beneath proposal. All hail the rise of the garden state. Posistones is the state of the parties are revitalised by being subsumed beneath a wave of flowers. Here, he explains more about his proposal. All hail the rise of the garden state. Resistance is floral

MORE BEAUTIFUL THAN NATURE?

Your concept of Total Floralisation is a very interesting one that goes beyond art and into aspects of societal change. Can you explain it further?

It's an amalgamation of thoughts, really. Like everyone else, I'm I'm aware of how a relic from New York's industrial past – a disused railway that was considered an eyesore – has been 'floralised' and repurposed as a 1.45-mile-long elevated linear park. It's been a huge success for the city since it opened a decade ago – it's now a 'must see' for tourists. That was one of my inspirations.

But it's also problematic. The success of the High Line has caused rent increases – the triumph of planting has caused havoc for poorer residents. They've been forced out.

That's true, and that is part of the reason I came up with Total Floralisation. I think that negative could become a positive, if the planting were done in a less considered way. The problem with the High | tourist attraction, Line is that it is essentially separate from its surrounding environment – I mean, it's elevated, for a start – but also it's presented as spectacle, so it's not only physically elevated, it's culturally elevated, it's presented

almost as work of art in itself. Under Total Floralisation, everything would be covered in flora – it would not be the exclusive preserve of the initial thought. There rich. Total Floralisation is totally democratic, it covers everything. Everything? Yes, buildings, pavements, large parts of subway stations, existing

public parks (obviously), schools, offices, museums, retail outlets – but not roads, well, not all roads, nor rail tracks or airport runways. It has docks, abandoned to have some element of design in order that essential infrastructures can continue to function. So New York would become one giant garden?

Yes. But it's not really about New York. The main inspiration for Total Floralisation was the town of Goole, where I come from, in the north of England. Goole isn't really comparable to New York in many next step – utilise ways – it's much smaller, for a start – but I did see parallels between the | these buildings for High Line solution in Manhattan and the current problems on Boothferry Road in Goole. Up until the 1980s, Boothferry Road was a busy street, it was heavy with traffic going to and from the docks, but it also I had another idea. boasted a small department store, several pubs and many locally owned A better idea. greengrocers, bakers and bicycle shops.

However, in the late 80s the council decided to pedestrianise Boothferry Road. They also upped the rents, forcing out local shops and allowing in chain stores. Inevitably the street went into decline, and over the years the shops got worse and worse – chain betting shops, charity Line is that it's shops, boarded-up shops – and of course the rise of online shopping eventually closed the few remaining "respectable brand" chain stores. | 1.45 miles long The street is now essentially dead, and there has been lot of panic in the and its 'success town as to how to bring Boothferry Road back to life. This is where my has forced out the idea for Total Floralisation really originated. What do you mean?

Well, they could just cover the whole street in flowers and make it into a garden. I think it's essential that any proposal of this kind is ecologically sound, and ecology is central to the whole Total Floralisation concept. Not only does my scheme solve the problem of high street as eyesore, it also provides a natural habitat for honeybees. But that doesn't really solve the financial problems, does it? I presume the death of this street also comes with significant

job losses. It doesn't solve the job losses immediately, no. But, if successful, it | towns – it is one that has been going on since at least the late 70s, when would create an amazing tourist attraction. Imagine a

whole street, a very ordinary street in a relatively poor town that was just abandoned, left exactly as it was - then planted with most incredible flowers, bushes and shrubs. The whole thing completely covered and transformed into a garden paradise. It's easy to imagine how someone like Piet Oudolf (the superstar

ordinary street in a relatively poor town that was just abandoned, then planted with the most gardener responsible for the High Line) would have a incredible flowers, field day there. It would become an enormous tourist bushes and shrubs." attraction – people would visit from all over the north

of England, maybe even further, and of course these tourists would need | ham, and others into quasi-cultural hubs, like Manchester – but govern- | Bridge would have only served to pump up the prices of real estate that to be fed, they'd need coffee, they'd want mementoes of their visit in ment after government has failed most postindustrial towns in Britain. the form of tea towels, postcards and the like. So a whole

secondary industry Boothferry Road. The garden would become a floral hub for the service industries around it; it would literally bring the street and the town back to life. hen, with this

floral hub' making the town a ousinesses would start to move in? Yes, that was my

are still a few beautiful buildings left in Goole – disused warehouses on the shipping offices, unused Victorian pubs and so forth. So, like you, I thought that would be the natural new media-type

Which was? Well, as I said earlier, the great isolated - it's on original tenants

It has created a

flower garden?

vuppie vacuum. This kind of gentrification creates resentment – it does not unify a town or city so much as create further conflict between 'us' and 'them'. So my idea with Goole is to not only Floralise Boothferry Road, but to carry on, Floralise more streets – maybe even the whole town. And eventually turn the whole town into one gigantic

Exactly. There is so much talk about 'the problem' of postindustrial Britain went into industrial decline and ceased to be a world player as a manufacturer. No British government "Imagine a very has ever solved the problem of what to do with failing dock towns like Goole, failed mining towns like Doncaster and Barnsley, and failed manufacturing towns like Bradford or Blackburn – and most spectacularly they have failed to repurpose great industrial cities like Newcastle, Liverpool and Glasgow. They have succeeded in turning

some cities into shopping centres, most notably Birming-

That is what Total Floralisation is really about.

Are you, then, proposing to turn

surrounded it even further. I am talking about the total revitalisation of whole towns and cities

Aside from the problems in Boothferry Road, was there



Britain into a garden state? Not just Britain. I don't see any reason why this scheme wouldn't work in other countries. Look at the US, for example. The Rust Belt. Detroit is absolutely ripe for Total Floralisation. That is one city where I think this scheme could really work. There is resistance, isn't there? I'm thinking particularly of a

failed scheme in London a few years ago by Joanna Lumley, Boris Johnson and Thomas Heatherwick – the Garden Bridge across the Thames. Yes, but that was stupid. First of all, it fell into the same trap as the High Line: the proposed bridge was only something like 300 metres long, so it would inevitably be something to visit rather than partake in - it was not transformative at all: not 'total' in any respect whatsoever.

Secondly, it was to be built in central London, in one of the most ex-

pensive few square miles of real estate on Earth - it served no purpose.

I mean, how many tourist attractions does London need? The Garden

One of my other inspirations was Il Monumento Continuo, a scheme proposed by the radical Italian architectural group Superstudio. They proposed to cover the entire surface of the Earth in concrete. It was, as I understand it, their protest against the misuse of modernist architecture - you know, how modernist utility and simplicity had been bastardised and just turned into a cheap solution for town planners, an easy way to make shoddy housing. But their work was essentially as satire. Total Floralisation, if first applied to small towns like Goole as a sort of test run, has very real possibilities: tourism and catering and huge industries. Piet Oudolf has created some of the world's most beautiful and most visited contemporary gardens – it is only a case of bringing these elements together.

Scott King, Total Floralisation (Boothferry Road) (2019). Courtesy of the artist. Interview by Good Trouble

This winter, our activist church will offer weekly services as we move into our new home at 101 Avenue D in the East Village. We're joining the effort to save East River Park. The park's greenery and ball-fields are for residents of NYCHA (NYC Housing

Authority) housing along the river - 100,000 New Yorkers. Mayor de Blasio will bulldoze the 80-year-old park in March 2020, he says, to build a sea wall - of course, real estate moguls want the riverfront views for their luxury housing. We will name each of the 981 trees. The families in the apartments of the Jacob Riis and Bernard Baruch houses will have a chance to express their love of their park. (Our music director Nehemiah

Luckett is very good at big

singalongs.) All politics is local, and in our songs and prayers and parades for the trees across the street, we will have the same work to do as in Greece, Australia and New Orleans.

We rallied in solidarity with No Más Muertes (No More Deaths),

and Earth justice are one and the same thing. No one in this moment of history should have a career without direct action integrated into your daily life. Go shout the truth everywhere! The First Amendment was adopted in the 1790s but remains the evergreen law, and the way

NEW ORLEANS, USA Forty-one of us journeyed to New Orleans in April to perform our church services at Southern Rep Theatre. During our short tour, we learned that much of the glyphosate toxin supply in the world was manufactured at a chemical plant a short distance up the Mississippi, among the gas and oil refineries of Cancer Alley. We drove up in a caravan, parking on the backside of Monsanto's chemical plant. It was an unreal land of smokestacks and bubbling cauldrons of evil crap. Our director Savitri discovered a gate was

left open, and she led us right into the plant singing "Monsanto is the devil" Within 10 minutes, we were urrounded by gunmen in black security vehicles who slowly but surely delivered us back to the property line, where we were met

by a legion of local police. The line between who was corporate security and who was actual police was hard to discern. We stood there being processed, inhaling the stinking air.